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TITLES IN TRANSLATION.

The fabled Frenchman who hit upon "La Dernière Chemise de l'Amour" as a translation of "Love's Last Shift," has afforded the light-hearted much amusement. By way of turning the tables, the whimsical author of "Alice-for-Short" suggests "Misery Nosegay" as a suitable version of "Bouc-emissaire," thereby making what is probably the worst international pun on record. But jesting aside, the problem of translating a foreign title is often a serious one; for between book and title there is always in the author's mind something of a subtle harmony that is likely to be rudely jarred by the hand of the foreigner. What shall be done, for example, with such titles as "Les Misérables," "Piccolo Mondo Antico," and "Det Flager i Byen og paa Havnen"? Well, we know what has been done. The first is reproduced in the original form as clearly untranslatable; the second is frankly abandoned with substitution of "The Patriot," and the third is clumsily given as "Flags Are Flying in City and Harbor," which misses the idiomatic force of "det flager," just as "the rain is falling" would miss the terse brevity of "it rains."

Happy is the translator who has only a proper name to deal with, for this he can reproduce with an easy conscience, although not without qualms as to the fashion in which his readers will pronounce it. We remember Balzac's frantic search for the proper name he needed as a title for one of his stories, and his rapturous delight when he at last discovered it—Z. Marcas—over a shop-window. But even as felicitous a name as that can hardly be expected to have for the English reader much of the significance that it had for its French discoverer. "Jörn Uhl" is exactly the name for Pastor Frenssen's marvellous novel, but for the reader of the English translation almost any other German-sounding name would do equally well. And we doubt not that for a Russian, Anna Karénina, for a Spaniard, Maximina, and for a Dane, Niels Lyhne, are respectively names that have esoteric associations not revealed to us, just as we are sure that no Frenchman or

German can share our own keen satisfaction in such names as Martin Chuzzlewit and Enoch Arden.

Sometimes the title given to an English translation is a wanton metamorphosis of the original; at others it is simply perverse, made so through ignorance of the exact force of certain words. Mary Howitt, who made the first English translation from Herr Björnson, balked at the name "Synnöve Solbakken," and called the book "Trust and Trial." Conversely, Münch-Bellinghausen's "Der Sohn des Wilderness" is known to us only by the name of Ingomar, its barbarian hero. These are illustrations of the former case; of the latter, an example in point is provided by Ibsen's "Et Dukkehjem." This title, which should be translated "A Doll Home," has unfortunately become perverted into the colorless phrase, "The Doll's House," and custom has so fixed this form upon the English mind that it is now almost useless to protest against the mistranslation.

The older and more classical works of European literature have fared tolerably well in this matter of title-translation, mainly because their titles have offered no great difficulties. Dante, Cervantes, Goethe, Schiller, Heine, Molière, Rousseau, Manzoni — these have no cause to complain. Molière's "Le Bourgeois Gentilhomme" has made trouble, and it is, of course, one of those titles which cannot be translated; Goethe's "Wahlverwandschaften" might have made trouble, had not its translator hit upon "Elective Affinities" as a happy equivalent. The idiomatic title presents a serious problem, and lucky indeed is the translator who finds in his own language a corresponding idiom of similar brevity. Freytag's "Soll und Haben" is a typical illustration of this case, for as "Debit and Credit" it retains in English its exact original meaning. "Dame Care" for Herr Sudermann's "Frau Sorge" and "Ground Arms!" for Frau von Suttner's "Die Waffen Nieder!" also offer illustrations of felicitous idiom in translation. Another of Herr Sudermann's books, grimly entitled "Es War," confronts the translator with a delicate question. Does it mean, "the past is over and done," or does it mean, "we are responsible for the past and cannot escape the consequences of our deeds"? Our recent version of the book calls it "The Undying Past," deciding for the latter interpretation; but we are inclined to think that the former was the one the author meant to emphasize.

The tendency of modern novelists and play-

wrights to invent far-fetched or enigmatic titles makes the question of translation more complicated than it used to be. Particularly in the case of a play the title has so large a share in determining its fortunes with the public that the selection of an alluring device becomes a matter of great consequence. Hence it is the rule rather than the exception that plays of foreign origin are served up to us with new English names. "Les Pattes de Mouche" becomes "A Scrap of Paper," and "Der Raub der Sabinerinnen" becomes "A Night Off." Novels seem to have less need than plays of this sort of masquerade, perhaps because they are purchased, for the most part, on the score of their authors' reputation. A species of title peculiarly puzzling to the translator is that which is taken from some popular proverb, or consists of a literary tag. Biblical titles offer less difficulties than others of this kind, because they have familiar equivalents in most languages, but such a title as "Problematische Naturen" requires, for all except Goetheans, a note to explain it. This practice of finding titles in familiar quotations is, however, far more common with English than with foreign writers, in consequence whereof the problem is more theirs than ours.

Foreigners, in fact, probably have greater troubles than we do in finding suitable names for translated books. Sometimes they make difficulties where such do not exist. Mr. Sinclair's "The Jungle" might have been published in French as "Le Fourré," but its actual appearance was made as "Les Empoisonneurs de Chicago." The difficulty goes all the way back to Shakespeare. In the German text, we may easily enough recognize an old acquaintance in "Ende Gut, Alles Gut," but we are apt to puzzle, for a moment at least, over "Der Widerspänstigen Zähmung." And we take special delight in picturing to ourselves the foreigner racking his brain to convert into French or German such a title as Browning's "Red Cotton Nightcap Country; or, Turf and Towers." He would have to go back to Rabelais, or Abraham à Sancta Clara, to find anything comparably fantastic in the book-nomenclature of his own literature. To cap the examples contained in this article with a final word of counsel, we wish to emphasize the obligation resting upon every translator who modifies the title of his original, to print that original also upon his title-page. No translation has the right to masquerade in an impenetrable disguise.

CASUAL COMMENT.

A YANKEE AT THE COURT OF KING EDWARD — not a Yankee in the strictest sense, but the term will serve — has of late been attracting the general gaze. His appearance, too, at Oxford, in academic robe, to receive his doctorate, must have been a memorable spectacle. Even to the imagination of the absentee it is a rare treat to picture Mark Twain as thus solemnly apostrophized by Lord Curzon: "Vir jocundissime, lepidissime, facetissime, qui totius orbis terrarum latera nativa tua hilaritate concutis, ego, auctoritate mea et totius universitatis, admitto te ad gradum doctoris in litteris honoris causa." But why, it may be asked, has staid old Oxford thus honored our great humorist? Is it for his "native hilarity," or for some deeper, more humanly appealing, more lasting quality? Possibly the answer may be found in a few sentences, tremulous with feeling, that followed the funny part of his address to the Pilgrims' Club in London. After holding a number of persons and things British up to good-natured laughter, the humorist suddenly turned grave and touched in a heart-stirring manner on the ties binding him to England, on the sadness that had entered his life in the death of a beloved daughter in mid-ocean seven years ago, and on the duty he felt to be his, knowing sorrow as he did by personal experience, to benefit humanity with all the cheerfulness of thought and speech at his command. It must be for his great heart, for his sympathy with the under side — which will be remembered as another great humorist's definition of humor — that Mark Twain has been admitted to the "grade of doctor in letters."

A TWICE-TOLD AUTOBIOGRAPHY, as it appears, is that of Miss Ellen Terry, which began with great promise in the June "McClure's Magazine," was continued in the July number, and now is abruptly discontinued. The McClure editors chanced upon the disconcerting discovery that considerable portions of what they were publishing had already appeared, either in substance or verbatim, in "The New Review" sixteen years ago, under the title "Stray Memories." This unfortunate plagiarism of oneself is charitably, and plausibly, charged to the amanuensis who prepared the manuscript for market; and as no payment has yet been made for the "dead wood," as the McClure editors style it, there is not likely to be any unpleasantness over the matter, unless Miss Terry's agent, disappointed of his commission on a handsome purchase-price of the autobiography, should take legal action. On the whole, the discontinuance is to be regretted, since the probability is that the narrative would soon have worked itself free of stale matter and offered nothing but fresh and highly interesting reminiscences of the popular actress. The "New Review" chapters were short, confined to three numbers of that magazine, and gave very little of the narrator's life after 1878. For the twenty-nine subsequent years she must have much to relate that is well worth reading, to say nothing of the fact that even for the earlier years her discontinued memoirs were more detailed than those published in 1891.

A FITTING LONGFELLOW MEMORIAL takes the form of a fellowship in literature at Bowdoin College, the poet's *alma mater*. His three daughters, Miss Longfellow, Mrs. Dana, and Mrs. Thorpe, have given ten thousand dollars to the college as an endowment, the income from

which will be paid each year to some promising graduate for purposes of study abroad, or at some university at home, in languages and literature. Among the late commencement exercises at Bowdoin was a Longfellow address by Professor Henry Leland Chapman, who occupies the chair of English literature at that college. He spoke in the historic First Congregational Church, where Longfellow delivered his "Morituri Salutamus" on the fiftieth anniversary of his graduation. The speaker found the explanation of Longfellow's unique appeal "partly in the essential nature of his art," and added that "the truest art is that which reflects the simplicity of nature and lays upon the human spirit a spell not unlike that which is wrought in a thousand familiar ways by nature herself." He quoted aptly from Sidney's "Apologie for Poetrie," which makes the poet monarch of all sciences. "He cometh to you with words set in delightful proportion; and with a tale forsooth he cometh to you; with a tale which holdeth children from play, and old men from the chimney corner; and, pretending nothing more, doth intend the winning of the mind from wickedness to virtue." Not in Brunswick, Maine, alone, but far beyond will satisfaction be felt at the honor filially paid to Longfellow, poet of "old-fashioned poetry, but choicely good," as Izaak Walton might call him, were that amiable angler now alive.

EXPECTING THE IMPOSSIBLE OF SCHOOL-CHILDREN is not good pedagogy, to say the least. The prescribing of literary exercises that would set even a well-furnished adult head to aching is folly. New York boys and girls, if one may believe a New York journal not given to the printing of untruths, are required by their teachers to write essays and prepare debates on such topics as "The influence of the United States on the World's Diplomacy," "Resolved, That any infringement upon the dual interpretation of the Constitution should be regarded as a menace to the stability of democratic institutions," "Trade in the East during the Fifteenth Century," and "The Economic Development of the United States from the Civil War to the Present Time." The public librarian is expected to smooth the path for the young feet so that the twelve-year-old essayist and the fourteen-year-old debater shall acquit themselves creditably on the day of doom. But what can the best of librarians do except furnish such books as are least hopelessly beyond the comprehension of the youthful mind, and then wink at the wholesale copying of the little-understood contents? It is all simply a lesson in plagiarism to those who are too young to know that plagiarism is wrong. Far wiser on the teacher's part, and just as useful (or useless) to the pupil, would it be to prescribe a task in copying so and so many pages of Adam Smith's "Wealth of Nations" or De Tocqueville's "Democracy in America." The same end would at least be honestly reached, and by a less circuitous course.

INTRODUCING SHAKESPEARE INTO ENGLAND is what, if one may credit Mr. Arthur Symonds, has recently been effectively done by Mr. Sothorn and Miss Marlowe, "the Englishman and the Englishwoman who have come to us from America, in the guise of Americans." How it is that our cousins across the ocean "get from the acting and management of these two actors a result which no one in England has ever been able to get," is thus explained by Mr. Symonds: "Well, in the first place . . . they have the odd caprice of preferring Shakespeare to

themselves; the odd conviction that fidelity to Shakespeare will give them the best chance of doing great things themselves. . . . There is no actor on our stage who can speak either English or verse as these two Americans can. It is on this preliminary technic, this power of using speech as one uses the notes of a musical instrument, that all possibility of great acting depends." After praising Mr. Sothern's rendering of Hamlet's soliloquy, the friendly critic continues: "Every soliloquy of Shakespeare is meant to be overheard, and just so casually. To render this on the stage requires, first, an understanding of what poetry is; next, a perfect capacity of producing by the sound and intonation of the voice the exact meaning of those words and cadences. Who is there on our stage who has completely mastered those two first requirements of acting? No one, now acting in English, except Julia Marlowe and Edward Sothern." He further affirms, still referring to their acting: "We have nothing like it in England, nothing on the same level, no such honesty and capacity of art, no such worthy results." It is pleasant to note this hearty recognition, but one could have wished that it had been more generally shared by the London public, and that Mr. Sothern and Miss Marlowe had met with greater pecuniary success than appears to have attended their venture.

A SKY-SCRAPING MONUMENT TO THE PILGRIM FATHERS will have its corner-stone laid next month by President Roosevelt at the Cape Cod town of — Plymouth, the uninformed would naturally conclude; but it is not Plymouth. Provincetown, the fist at the end of the bent arm that defends the Massachusetts coast and presents hostile elbow and aggressive knuckles to the outside world, strenuously claims the honor of having first received on its shifting sands the imprint of a puritanic foot, at least twenty-four hours before the famous landing at Plymouth. How upsetting is all this to fondly cherished tradition! The "holy ground, the soil where first they trod" now ceases to be that jealously guarded bit of Plymouth granite on which so many sight-seers have gazed with swelling bosoms. The "stern and rockbound coast," against which the breaking waves dashed high, must no longer call up a picture of the cranberry marshes around Duxbury Bay, but rather the gently sloping beach of Barnstable County. How high this interesting memorial at Provincetown is to rear its head cannot here be exactly stated, but the confident hope of the "Tip-Enders" is that it will attain an altitude sufficiently lofty to look down on the humbled pride of Plymouth. At any rate, its erection is to start under highly favorable auspices — a speech from the most illustrious representative of the Dutch in America, and verses from a New England poet of more than New England repute. To anyone familiar with the narrow limits of Provincetown it will be a matter of doubt whether the little place will be able to contain itself on that proud day.

A MULTIFARIOUSLY USEFUL PUBLIC LIBRARY is that at Grand Rapids, Michigan, of which appreciative mention has already been made in these columns. Its Thirty-Sixth Annual Report, an elaborate, well-edited, well-printed publication of 123 pages, treats of a surprising number of interesting matters. This library's activities are so numerous, without any foolish dissipation of energy, that one may safely conceive of its head, Mr. Samuel H. Ranck, as a decidedly wide-awake and

efficient sort of person. Lectures, exhibitions, story hours for children, readings to the blind, "sunshine work" for the benefit of the shut-in, personal talks to young people, the sending out of travelling libraries, — these are some of the minor functions of a library that circulates more than 250,000 volumes a year among a population of about 96,000, and maintains an increasing number of branches in various parts of the city. Possibly an outsider might indulge in criticism, not so much of the library as of the board of health and the hospitals of Grand Rapids, for letting a literary institution bear the burden of an Anti-Tuberculosis Exhibition and course of lectures, as it generously did last year. A curious connection between literature and crime, or literature and the decrease of crime, comes to light in this Report. The fund annually available for new books is mostly derived from police-court fines and county fines, of which the police-court contribution last year was eleven hundred dollars less than the year before. How much of this falling off, one queries, was due to the dissemination of wholesome reading-matter by the library? Have we not here a novel kind of "vicious circle"? The greater the usefulness of this admirable library, the more does it cripple itself for further usefulness, and vice versa.

THE HARVARD CLASS POEM this year was of such merit as to attract attention. One Boston newspaper even pronounced it the best class poem ever delivered at Cambridge. Its spirited call to engage high-heartedly in the battle of life had a swing and a fervor about it — trite as was the theme — that quickened the hearer's pulse. "On to the walls, and over!" rang the closing refrain, amid applause of manifest spontaneity. Perhaps it will not seem an odious comparison to Mr. Hermann Hagedorn, the class poet, to say that his performance showed all the vigor, and something of the variety in facile command of metre, although not a spark of the playful humor, of that most famous in the long list of Harvard class poems, Lowell's youthful (not to say boyish) assault on cant and humbug. As a spoken piece, it had the distinct superiority over Lowell's poem of brevity and simplicity, or unity. But that product of the nineteen-year-old poet's pen was not spoken (whereby hangs a tale of woe), nor indeed has it ever been published for general circulation. "The baby arrows of that wit" wherewith he "dared assault the woundless Truth" were in mature manhood accounted as but feeble shafts by him whose hand had so jauntily sped them. Although young swans have a famous way of developing anserine traits in later life, one cannot but cherish hopes of Mr. Hagedorn's muse. May this lay of his not prove too literally — or, rather, metaphorically — the swansong of his muse.

THE KNIGHT OF THE COMIC LIBRETTO, Sir William Schwenck Gilbert, will be begrudged his new honors by no one that has chuckled over his "Bab Ballads," applauded the amusing conceits of "H. M. S. Pinafore," and laughed uncontrollably at the delicious absurdities of "The Mikado." The function of humor in easing the stress of our strenuous life is receiving increased recognition. Mark Twain has been made a doctor of letters by conservative old Oxford, and Mr. Gilbert has been knighted by his sovereign. No such honors were ever paid to those master humorists, Swift, Sterne, Thackeray, and Dickens. Swift, to be sure, was a thought too caustic in his satire, and Sterne not of

irreproachable cleanness of thought; but the other two, if alive to-day — which they could be without being centenarians — could hardly fail of being raised to the peerage. After the long years that have familiarized us with the be-lording of fat-pursed brewers and complaisant money-changers, it is refreshing to witness, now and then, a due tribute paid to letters, even letters of the lighter sort. The mission of mirth, as well as the mission of money, is coming to be recognized in high quarters.

LITERARY ACHIEVEMENT AFTER FORTY is a theme of interest to the middle-aged. The masterpieces of men and women of eighty and over have already been briefly referred to in these columns. A much longer list of important works produced by writers of forty and fifty could easily be drawn up, as we are reminded by a paragraph now being quoted from an English journal. Scott had passed the forty line before he really found himself and gave to the world the first of his "Waverleys." Mrs. Stowe was forty when she put the finishing touches to "Uncle Tom's Cabin." The best work of Newton and Darwin was done after they had counted two-score birthdays; Swedenborg's "illumination" came in his fifties; and "Mother" Eddy, if we mistake not, had seen forty summers (besides autumns, winters, and springs) before she astonished the world with "Science and Health, with Key to the Scriptures."

THE HOUSE WHERE THE "BAD BOY" LIVED — i. e. the late T. B. Aldrich's Portsmouth home — is likely to be preserved as a memorial to the poet. At a public meeting of Portsmouth citizens, the mayor presiding, measures were adopted for the purchase and preservation of the building. Mrs. Aldrich has generously offered to repaint and refurnish it in the closest possible conformity with its condition during her husband's boyhood, and one room is to be especially set apart as a memorial of his later literary life and equipped with appropriate reminders of the man and the writer. And thus, though we have no feudal castles or monastic ruins, we are gradually acquiring a storied atmosphere and environment, with our Longfellow and Lowell and Irving houses (to name only a few), our projected monument to Poe, and this hoped-for rescue of the most interesting structure in "Rivermouth."

A CURIOSITY-COMPELLING BOOK of the coming season will be the long-awaited "Letters of Queen Victoria," on which Mr. A. C. Benson and Lord Esher have been editorially at work for many months — or, rather, Mr. Benson has been at work in the intervals of writing half a dozen other books, tandem or abreast; the intensity of his lordship's application is only matter of conjecture. Presumably the editor of the letters of "T. B." is finding it a congenial task to edit those of "V. R." They will, it is reported, cover the period from 1837 to 1861, presenting a picture of the maiden queen, the young wife, and the woman sovereign learning to master affairs of state. The later letters, however, would prove more interesting to this generation of readers — too interesting, perhaps, for present publication.

ENCOURAGING TO THE LOVERS OF FREE THOUGHT is the reported success of "The Hibbert Journal," a quarterly review of religion and philosophy, founded five years ago by the Hibbert trustees, and edited by Professor Jacks, Dean of Manchester College, Oxford. To

the English editorial board, which includes such eminent scholars as Sir Oliver Lodge, Sir Edward Russell, and Canon T. K. Cheyne, is now added an American contingent embracing the names of Professor Josiah Royce of Harvard, Rev. Dr. Samuel A. Eliot, president of the American Unitarian Association, Rev. Dr. R. Heber Newton, Professor B. W. Bacon of Yale, and others. Filling a real want as a medium of communication between the educated and thoughtful layman, on the one hand, and the expert scholar, the philosophic and scientific specialist, on the other, this excellent journal proclaims its belief in the triumph of truth as attained by a free conflict of opinion, with no favor shown to any one creed or doctrine above another.

A PROFESSIONAL POINTER TO PENMEN — to penmen, that is, who would preserve as long as possible the points of their pens, wherewith they give point to their paragraphs — is herewith offered, free of charge. If writing-fluid is used, drop a few old pens into the inkstand every time it is filled, and thus the life of the pen actually in use will be prolonged fourfold. The corrosive power of the fluid is exhausted on the old steel, and when it tries to bite the writer's pen its teeth are so blunted as to do little harm. "Try this scheme, young man," says a multimillionaire, benevolent of advice, to a young friend, "and you will find that your pens will practically never wear out."

AN ANTHOLOGY OF MINOR POETRY, a book of selections from the slow-selling and even the not-at-all-selling sheafs of verse that our minor poets, our would-be major poets, so courageously offer to an unappreciative world from time to time, is to be published by the Authors' Association, an English guild whose doings and sayings contribute, every now and then, to the gaiety of other nations as well as their own. It would be unjust and cruel to class this new venture, unread, with Edward Fitzgerald's "Half-Hours with the World's Worst Authors." Let us rather hope it may reveal to us some of the world's best authors, though as yet unrecognized.

COMMUNICATION.

FICTION READING IN NEW YORK.

(To the Editor of THE DIAL.)

In your issue for July 1, on page 7, in a notice of a paper read at the recent library conference at Asheville, N. C., you quote me as stating that the New York Public Library circulated 84 per cent of fiction last year. The writer of your note misunderstands the statement in the paper referred to. Our fiction percentage is unusually small, having been only 58 for the past year. The larger number was reached in an attempt to estimate our circulation of all literature in the form of narrative, whether in fiction, history, biography, travel, poetry, or any other class.

Perhaps I should not have been so bold in my advocacy of fiction had I not been sure that my attitude could not be misconstrued as an apology for an unduly large fiction percentage in our own circulation.

ARTHUR E. BOSTWICK.

*Circulating Department, New York Public Library,
July 2, 1907.*

The New Books.

A GREAT INDEPENDENT EDITOR.*

The eventful life-story of a remarkably gifted, forceful, and in the highest sense courageous man is well and fully told by General James Harrison Wilson in his "Life of Charles A. Dana." Born in 1819, at Hinsdale, N. H., of purest New England stock, which in turn was of genuine Old-England origin, on both father's and mother's side, Charles Anderson Dana was at nine years of age thrown on the world to battle for himself, and also, in part, for two younger brothers and a sister. If ever there was a self-made man, he was one. Humble toil, patient perseverance, thirst for knowledge and its eager and rapid acquisition in the face of obstacles, admission to Harvard self-taught and unconditioned, and two years later a compulsory relinquishment of the unequal combat because of weakened eyesight—all this, interestingly set forth by the biographer, leads up to the famous Brook Farm episode in young Dana's life; and that again opens the way to his acquaintance with Greeley, his connection with "The Tribune," his services to the government as special correspondent from General Grant's headquarters, his assistant-secretaryship of war, and then his return to journalism, first in Chicago and finally in New York once more, where his conduct of "The Sun" made him the most famous and the most widely read and quoted editor of his time, and insured him, when he died at his post ten years ago, a deathless renown as the bitter enemy of political corruption, the ardent advocate of civil liberty, and the never-failing friend of reform and progress in every walk of life.

A paragraph from the account of Dana's experience of community life may serve as the first of our somewhat random excerpts from chapters that all contain quotable passages.

"Dana's tastes and inclinations during his connection with Brook Farm, while primarily occupied in completing his education according to his preconceived notions, naturally led him to write for such journals as would pay him for his contributions. As the *Dial* at first, and the *Harbinger* afterwards, were the official organs of the association, he by preference wrote much for them, but as he covered a multitude of subjects, it would be difficult to summarize what he said. While it was thoughtful, vigorous, and virile, it was like much which goes to make up the sum of our daily lives, of but little permanent value. It broadened and strength-

ened his mind, and cultivated his style, which steadily became more practical and direct and less fanciful and florid. The life of actual labor combined with his intellectual pursuits and strengthened his body, improved his eyesight, and increased his confidence in himself, and this was of the first importance to him at least."

The oft-told story of the causes leading up to our Civil War, its outbreak and, in part, its progress, with the subsequent problems of reconciliation and readjustment, is once more narrated at some length in connection with Dana's work on "The Tribune" and later in government service. His summary dismissal, in 1852, of the idea of violent emancipation shows even his prophetic vision to have been sometimes blurred, his reading of the signs of the times to have been not always correct. The following extract presents a picture of him in 1863 as ostensibly a "special commissioner of the War Department to investigate and report upon the condition of the pay service in the Western armies," but in reality a confidential agent sent out from Washington "to report daily what he might see and learn." The author, a member of Grant's staff at this time, writes from personal knowledge and observation.

"After the foregoing statement it will be understood that Dana was received with every mark of respect and consideration. He was taken into one of the headquarters' messes on the footing of an officer of the highest rank [though his official rank was only that of major of volunteers]. His position was a difficult one, even with all we did to make it easy for him; but as this narrative will show, he filled it with tact, ability, and patriotism to the end. He was at all times not only modest and unobtrusive, but alert and ready to go where he might observe and learn for himself. In the full vigor of life, an excellent horseman and athlete entirely without timidity or fear, he was a helpful and encouraging influence upon all with whom he came in contact, and with no one more than with General Grant, who adopted towards him the most friendly and cordial manner and seemed to take special pleasure in his company both in camp and on the march. In fact, Dana was in a certain sense a revelation to Grant as well as to those of us who were younger. He was not only genial, unaffected, and sympathetic in his manners, but far and away the best educated and most widely informed man that any of us had up to that time ever met. His companionship was therefore most acceptable and beneficial to all."

The student of contemporary politics sees much to persuade him that this is preëminently an age of corruption (of "graft," as the slang term has it) in the public service, of investigations and scandal-probing and muck-raking. But let him turn back a moment to the period of Grant's second term, to the days of the Whiskey Ring and the *Crédit Mobilier*, of the appointment to high office of the president's fat-pursed benefactors, and their subsequent

* THE LIFE OF CHARLES A. DANA. By JAMES HARRISON WILSON, LL.D., late Major-General U. S. V. With portrait. New York: Harper & Brothers.

forced retirement to inglorious privacy: then will it perhaps appear that, wicked as we are to-day, we have, at least in some respects, made progress toward a better state during the last third of a century. The following letter ends with a phrase that, forty years ago, went the rounds of the press and was repeated with mocking laughter by its countless readers. The letter was written by a Pennsylvania state treasurer to "Titian J. Coffey, Esq., Washington, D. C." It belongs to the early days of Grant's first administration, an era of comparative virtue.

"Allow me to introduce to you my particular friend Mr. George O. Evans. He has a claim of some magnitude that he wishes you to help him in. Put him through as you would me. He understands Addition, Division, and Silence."

Concerning Dana the editor, one short paragraph sums up well his main characteristics.

"It is the testimony of those who had an opportunity to know, that no office of any kind was ever more quiet, happy, harmonious, and well-governed than was the *Sun* office under Dana. Every man in it fell unconsciously under the sway of his chief's personality, and from the first regarded himself as the respected and trusted servant of a master whose eye for what was praiseworthy was never shut, and whose quick and generous impulse was to recognize and reward merit and ability wherever he found them. No newspaper at that time paid better salaries than the *Sun* and no better school of journalism ever existed in this country. While the principal instruction was given by the blue pencil, it was so thorough and so effective that those who were fortunate enough to receive it soon came to be known to the press at large as 'the clever young men of the *Sun*,' and many of them now hold high and lucrative positions in journalism."

Among personal qualities and gifts for which the great editor was little known to the world in general were his unusual accomplishments as a linguist, his taste and zeal as a collector of Chinese porcelain, and his love and practice of arboriculture. Serving a few years as clerk in a Buffalo dry-goods store, young Dana came into trade relations with many civilized Indians of the Six Nations; and to facilitate his dealings with them he learned to speak their tongue. Long afterward, at the siege of Vicksburg, he fell in with a full-blooded Seneca Indian wearing a captain's uniform in the Federal army, and he greatly astonished the redskin by opening a conversation in the Seneca dialect. His ready acquisition of French and German helped to make him a valuable foreign correspondent to "The Tribune" in the revolutionary epoch of '48. His facility in German excited the admiration of General Carl Schurz in a chat the two enjoyed together while riding from Knoxville

to Chattanooga, in General Wilson's company. Spanish, too, and the Scandinavian tongues, he spoke with ease. To show the man as distinguished from the editor, let two instructive passages be given.

"It follows, almost of course, that a man of such diversified tastes and accomplishments, of such sane and enlightened occupations, must have been a man of rare personality; and such was the case. His love of finding interest for the mind in everything he did made the world a joy and a delight to him in all its parts. His body was as vigorous and healthy as his mind. It was in harmony with all its surroundings. He was a strong and sturdy walker, an excellent swimmer, a fair boatman, and an admirable horseman, skilled in all the arts of the 'high school.' . . .

"From what has been said, it should be inferred that Dana had practically perfect health throughout life. Even such a thing as a headache or a rheumatic pain was unknown to him, and notwithstanding his exposure at times during the Civil War, he never had what could be called an ailing moment. Temperate and simple in his tastes and habits, he made no complaint of cold, hunger, or privation. He was by nature disposed to make the best of what life brought to him, and to look not only calmly but confidently to the future. He claimed but little for himself, but instinctively credited his fellow-men with good rather than bad motives. Suspicion was foreign to his nature, and although he was a man of high passion, strong enthusiasm, and vivid imagination, it would have been difficult to find among his contemporaries one whose habit of thought and philosophy of life were marked by greater sanity or more evenly balanced judgment."

The author has of course drawn freely on Dana's published "Recollections of the Civil War," as well as on other published and unpublished sources of information; but his long and intimate acquaintance with and admiration for the man have qualified him to write understandingly without dependence on such outside aid. The volume has a well-executed frontispiece portrait of Dana. PERCY F. BICKNELL.

THE STRUCTURE OF ENGLISH VERSE.*

The average lover of poetry has for so long looked down upon versification as being merely dry bones, and has been so depressed by the difficulty of seeing any relation between some of the rules and the verse that he likes best, that he may find it hard to believe in the existence of books on prosody which are really interesting and stimulating. Mr. T. S. Omond's "English Metrists in the Eighteenth and Nineteenth Centuries" is one of the most important books on versification that have appeared since Sidney

* ENGLISH METRISTS IN THE EIGHTEENTH AND NINETEENTH CENTURIES. Being a Sketch of English Prosodical Criticism during the Last Two Hundred Years. By T. S. Omond, M.A. London and New York: Oxford University Press.

Lanier's "Science of English Verse" came out in 1880. It is quite as noteworthy in one direction as the first volume of Professor Saintsbury's "History of English Prosody" is in another. What Mr. Omond undertakes to do, and what he actually accomplishes surpassingly well, is to give a brief summary of whatever in the past two hundred years various writers on English prosody have put forth in explanation of the structure of our verse. The number of theorists Mr. Omond thus passes under review will certainly astonish all but the very few who know how extensive the bibliography of the subject is; for even the more prominent of these theorists have been ignorant of the work of many of their predecessors, and have therefore often claimed a priority that belonged to others.

Mr. Omond has his own theory, as those know who have read his admirable "Study of Metre" (London, 1903); but in this latest volume he shows a most exhilarating degree of fairness and discrimination. He has a keen eye for original thinking, and for attempts to get at the facts of our verse-structure; and he does not allow any heap of rubbish in the shape of ill-expressed or ill-applied theories to keep him from uncovering whatever is worthy of praise.

At the outset, Mr. Omond defines his terms, and re-states his theory of verse, which he first set forth in his "Study of Metre." Quantity, he explains, refers "solely to the time syllables take to pronounce," and this depends "either on vowel-duration or on retardation by separately pronounced consonants." As compared with the Greeks and Romans, "we have a powerful stress-accent, which reduces quantitative distinction to low and fluctuating values; they, apparently, had a very slight one." Of accent, he says:

"Three elements must be distinguished in every spoken sound — pitch, force, and duration. I purposely use the least ambiguous terms. Pitch is synonymous with height of tone, force with loudness; duration represents what we have just called 'quantity.' These three elements are distinct and different, separable always in thought, separated often in practice. No analysis can be accurate which confuses them. In the books before us accent is defined sometimes as one of these (each in turn by different writers!), sometimes as any two of them, occasionally as all three together. At present it is usually defined as consisting of force. . . . I submit that, as a matter of fact, 'accent' with us does not necessarily imply either elevation of pitch, or increase of loudness, or prolongation of time. Normally we like to unite all three on one syllable, and this is probably our commonest type of accent" (pp. 2-4).

The writers Mr. Omond deals with agree in one point.

"Unanimously they assert that accentuation plays in our verse the part that quantity did in Greek and Latin. Even this, surely, is but a half-truth. How can accentuation form a basis of metre? It is an intensive, not an extensive, factor. The phrase 'accentual foot' involves a misconception. The essential quality of a 'foot' is duration, and this is not created by accent. Without doubt, accentuation is the most salient feature of our verse, as 'quantity' of Classic verse. But to presume identity between their functions is illogical. The one records time, the other only illustrates it. With us, accent is mainly a signalizing element. It calls attention to periods, but does not and cannot create these. So far as it makes the voice linger on a syllable, it becomes a constitutive element in verse; but its main function is to emphasize the recurrence" (pp. 5-6).

Mr. Omond believes, in short, that syllables do not make feet; they either wholly or in part fill up feet, and feet are merely temporal units. Of course, Mr. Omond is opposed to syllable-counting, which practically ruled in the eighteenth century and still persists as a most pestilent heresy; he is opposed to every theory of verse which does not take into careful account the element of time.

Mr. Omond divides the two hundred years of his survey into four equal periods, to each of which he devotes a chapter. The first chapter, on "The Old Orthodoxy," fills only sixteen pages; for Edward Bysshe, Gent., in his "Art of Poetry," 1702 (with many later editions), fairly represents not only what had preceded him, but what was to follow almost exclusively until after 1750. To be sure, there was one small protest by John Mason in his two "Essays on the Power of Numbers," 1749; but Mason surpassed the rest only by recognizing something of the close analogy between verse and music. All our verse-criticism up to 1750 is based on authority, on dogmatic assertions as to what our verse ought to be, and not at all on analysis of what it actually is.

The period between 1750 and 1800, which Mr. Omond calls that of "Resistance and Rebellion," started out like the first one, with a substitution of "assertion for argument, and imagination for fact," in the Grammar prefixed to Dr. Samuel Johnson's Dictionary. Of Thomas Warton's "History of English Poetry," the first volume of which appeared in 1774, Mr. Omond says:

"Students speak with respect of its survey of our elder literature, and at the time it was thought wonderful. But to us the most astonishing fact about it is that it contains absolutely no discussion of verse-structure. This erudite and accomplished historian of our poetry never asks himself what is the actual nature of the verse he is describing. . . . Historically, his survey is admirable; philosophically, it is naught. I do not think a more striking instance could be found of how entirely

English scholarship had blinked the question of prosody, taking for granted a traditional view which applied Latin rules to English verse without ever enquiring whether as a matter of fact such application were possible and justifiable" (pp. 41-2).

In 1775, however, came the most remarkable book on prosody of the whole century — Joshua Steele's "Essay Towards Establishing the Melody and Measure of Speech, to be Expressed and Perpetuated by Peculiar Symbols," which in a second edition in 1779 was called "Prosodia Rationalis." Of Steele, Mr. Omond writes:

"For the first time (I believe) in the history of our literature, a writer proclaims that verse is essentially matter of musical rhythm, and applies musical methods frankly and fully to the notation of metre" (p. 57).

Steele's great innovation was the recognition of rests or pauses. Mr. Omond's comment on this is worth giving in full, because it gets at the very heart of the whole matter.

"This last idea was wholly new. The 'pauses' spoken of by earlier writers were merely caesural divisions, affecting the delivery rather than the substance of a line; Steele was first to treat them as factors of metre. That this should be so is truly surprising, and shows the artificiality of previous prosody. For, surely, it is a self-evident proposition that in any ordered succession of articulate or inarticulate sounds an interval of silence may on occasion be substituted for utterance, and may count toward the total result; just as in dancing a measured interval of quiescence may form part of the 'steps,' or as in music 'rests' are an integral part of the bar. Incredible as it may seem, this obvious fact had escaped notice, and was not admitted even after Steele called attention to it. Succeeding metrists, except a few avowed followers of Steele, ignored it in their teaching, as to this day it is ignored in the 'Prosody' Section of our grammars. Coleridge never mentions it in his references to metre. Poe does not notice it in his protest against scholastic scansion, not even when it would seem impossible to avoid doing so. As lately as 1870, Professor Sylvester appears to claim it as his own peculiar discovery. During recent years not a few writers have, as they were well entitled to do, recognised its obvious reality. Yet when in my 'Study of Metre' I took it more or less for granted (as I have done since the first day I began to think about verse-structure), many of my reviewers pronounced this revolutionary. I should have deemed it a matter hardly needing demonstration that pauses as well as syllables go to make up a metrical unit" (p. 58).

In the third chapter, on "The New Verse," the poets themselves begin to be prominent; Coleridge, Southey, and Poe are matched in importance only by Guest. The chapter begins with a discussion of precisely what Coleridge meant by his principle of "counting in each line the accents, not the syllables." Mr. Omond's explanation is that "Coleridge's practice, if not his definition, restored time to its true pre-eminence. He does not say that his accents

occur at equal intervals, but our ears tell us that they do. The 'feet' are uniform in length, though diverse in the number of syllables they contain" (p. 89).

In "The North American Review" for September, 1819, appeared the first American contribution to English prosody — William Cullen Bryant's article on "Trisyllabic Feet in Iambic Measures." Southey's importance to prosody consists in his having started a tremendous controversy by publishing, in 1821, his "Vision of Judgment" in "English hexameters." Guest's "History of English Rhythms," 1838, owed its importance in the first place to the fact that it has been until very recently our most exhaustive treatise in English, and in the second place to the fact that, with its seriously mistaken notions, it has for two generations been accepted as authoritative. The period closed in 1848 with Poe's "Rationale of English Verse," which Mr. Omond calls "incomparably the most important contribution to prosodic study at this time" (p. 138).

In the chapter on "The New Prosody, 1850-1900," Mr. Omond singles out for special praise A. J. Ellis, Coventry Patmore, J. B. Mayor, Professor Gummere, A. H. Tolman; and above all these, and fairly rivalling Joshua Steele in epochal importance, he puts Sidney Lanier. Walt Whitman he considers very important as raising in acute form the question whether metre is essential to poetry.

"Whether irregular rhythms such as those favoured by Whitman will ultimately oust the more regular, — whether, to go no farther, recondite harmonies of prose, often nobly illustrated by Whitman, will finally supersede the more definite rhythms of verse, — these are questions which no critic can answer" (p. 148).

If we omit even men of deserved prominence and importance, and pick out only those who according to Mr. Omond have made the greatest contribution to a satisfactory theory of English metres, we find that these men are Joshua Steele (1775), Edgar Allan Poe (1848), Coventry Patmore (1859), and Sidney Lanier (1880). It is pleasant to find that three of these men are poets of repute, but rather surprising to find that these three have written within the last sixty years.

Mr. Omond values highly another's "determination" in defending a theory, and he is singularly candid and open-minded. At the end, although he has throughout criticised from the point of view of his own theory, he declares:

"Here is a cardinal point on which contradictory opinions still prevail. At the end of the nineteenth

century, people are still asking whether a bar of verse may — or, at least, for several centuries did — contain now two and now three syllables. We may think that the question answers itself; but such is not the belief of all experts. The very foundations of English prosody are still in doubt. Its 'essential principle' cannot be said to have been placed beyond question" (p. 225).

Mr. Omond had intended to close his survey with 1900, but the contributions since that date have been so many (he enumerates more than twenty-five in his confessedly imperfect list) and so interesting that he added a Postscript of seventeen pages.

Misprints are noticeably few, and the references are admirably exact and painstaking. At the end of the volume are two Appendices of additions and corrections, one to Mr. Omond's previously published list of English quantitative verse, the other to his old list of works dealing with English verse-structure by native writers. It is a matter of regret that Mr. Omond did not incorporate these appendices in revised lists which he might either have bound in with this volume or issued separately. It is earnestly to be hoped that he may still see his way to giving us these revised lists, which are exceptionally complete and accurate.

EDWARD PAYSON MORTON.

ONE OF THE OLDEST OF HANDICRAFTS.*

The greater accessibility in recent years of the rich stores of historical documents in private possession in England, as well as those preserved in the national archives, has been an inestimable boon to students in many fields. Without the aid afforded by these ancient records, a work so thorough and comprehensive as Mr. W. G. Thomson's "History of Tapestry" could not have been written. The records have, as he tells us in his preface, been "freely used," the result being "the discovery of manufactories never chronicled in books on Tapestry, fuller information about those already known, and much fresh material relating to Tapestries in general." The large yield from these researches, supplementing the author's expert knowledge, has enabled him to write what must take rank as the standard work on one of the oldest of the handicrafts.

Two chapters on "Pre-Christian Tapestry" and "Later Egyptian or Coptic Tapestries"

lead up to the main subject — the elaborate hangings that from a very early period down to modern times were such an important feature in the furnishing of churches, palaces, and the dwellings of all who could afford such costly luxury. The sketch of tapestry weaving in Egypt, Greece, and Rome, in ancient times, is most interesting, and is properly marked by restrained and cautious statement. Still, the avoidance of definite expression occasionally suggests unwarrantable inference, as in the case of the famous hangings from Babylon, mentioned by Pliny, afterward bought by Nero for a sum estimated as equal to about \$80,000 of our money. They may have been tapestries; but it would not have been out of place to mention the uncertainty as to their precise nature. The term tapestry, it is perhaps well to explain, is a technical phrase designating a particular weave in which, to quote Mr. Thomson's definition, "the weft or horizontal thread is pressed down so as to envelop completely and conceal the warp or vertical threads." It is a curious fact that one of the most ancient textile fabrics in existence, a piece of white linen from the tomb of Thoutmosis IV., about 1449 B. C., is tapestry woven. The Egyptian weavers in the course of many centuries developed extraordinary skill. Bits of tapestry now extant that were woven by them for dress material evoke Mr. Thomson's unrestrained enthusiasm.

"Perfect in colour, gossamer-like in its silken and linen texture of exquisite fineness, need we wonder that in the twelfth and thirteenth centuries specimens of it brought westwards were attributed to the powers of enchanters and fairies?"

In Western Europe, during the early ages and up to the fourteenth century, the weaving of tapestry was almost universal in the monasteries, but the total output was probably not very large. With the crusades came a taste for luxurious appointments, stimulated by the magnificence of the carpets and hangings of the East. Gradually centres of secular manufacture of tapestry grew up, and by the beginning of the fifteenth century the industry had become one of great importance. It is not easy for us to realize the part that tapestry played in the life of people of that period. In the mansions of the great it was the chief furnishing. For festive occasions, pageants, and elaborate ceremonies, it was indispensable. Of the entrance into London of Elizabeth, Queen of Henry VII., we read that "Al the strets ther, whiche she shulde passe bye wer clenly dressed and besene with cloth of Tappestrye and Arras; and some

* A HISTORY OF TAPESTRY, from the Earliest Times until the Present Day. By W. G. Thomson, Examiner in Art. Illustrated. New York: G. P. Putnam's Sons.

streetes as Chepe, hanged with riche clothes of golde, velvettes and silkes."

The most highly esteemed of these sumptuous hangings were the products of the looms of the Flemish town of Arras, which during the first half of the fifteenth century was the principal centre of tapestry weaving. Under the liberal patronage of Philip the Good, Duke of Burgundy, the tapestries of Arras became world-famous. Not only were the weavers most skilful, but no pains were spared to secure designs from the most competent hands. With the accession of Charles the Bold, the fortunes of the town began to decline; and when, in 1477, it was captured by King Louis XI., its fate was sealed. The taxes and restrictions laid upon the weavers were so onerous that within two years nearly all of them had emigrated. Though in 1484 King Charles VIII. strove to revive the industry, his efforts met with no success. Its great centre had been destroyed as effectually as the earlier centre of tapestry weaving in Paris had been destroyed by the English occupation under Henry V.

The tapestries woven in Tournai in the fifteenth century were scarcely less celebrated than those of Arras, and there were many excellent weavers in other towns in Flanders and elsewhere in Western Europe. The artistic quality of their products suffered no marked deterioration until Pope Leo X., in 1515, commissioned Raphael Sanzio to design a set of ten cartoons of the Acts of the Apostles, which were sent to Brussels to be woven. Very properly, Mr. Thomson lays stress upon the malign influence these famous cartoons were destined to exercise. As he points out,

"With the execution of the cartoons of Raphael, one of the most rapid changes of style in any art took place in Brussels. Dramatic and pictorially decorative compositions took the place of the old crowded and formal arrangements. Tapestry, without imitating the technique of painting, became as it were a woven picture or fresco in aught else. The excessive richness due to wealth of detail in natural objects such as flowers was discontinued, and with it went the loving treatment of things inanimate. Richness of effect was attempted more by the use of broad spaces worked in gold and silver than by elaborate pattern."

Dazzled by the reputation of the foremost artist of his day, men failed to perceive the unsuitability of his designs for the purpose of reproduction as tapestry. If the weavers, to whom they presented strange problems, recognized this truth, their taste was overborne by commercial considerations. Even the old designs had erred through too much realism. In general it may be said that superb as were

many of the hangings made from them, lovely in texture and in color, their artistic value was seldom of a high order. The very nature of tapestry calls for conventional design, or in other words for design carefully adapted to the process of weaving and the effects proper to it. The old verdures and archaic renderings of figures and architectural details were right in principle. And in modern times the beautiful hangings woven at Merton Abbey from the designs of William Morris and Sir Edwin Burne-Jones conform to every canon of good taste. As for the pictorial tapestries of the sixteenth century and later, while they are remarkable as *tours de force* of weaving, they have small merit as works of art. And for the most part, time, by destroying their charm of color, has left little that can justly claim our admiration.

This phase of the subject Mr. Thomson avoids, though a stray word here and there indicates that his ideas upon it are sound. He writes as a historian, not as a critic. Some of the tales he tells, as, for example, that of the vicissitudes of the hangings of "The Apocalypse" in the cathedral of Angers, are stranger than fiction. And occasionally there is a peep into general history, as the reference to the dispatching by Henry VIII., who was a most enthusiastic tapestry collector, of agents to Antwerp on the pretext of buying hangings, but in reality to acquire political intelligence. Lists of royal collections, names of weavers, and a wealth of miscellaneous data of various kinds, are scattered through the book. The history of tapestry manufacture in England is told for the first time, in especial an ample account being given of the factory established at Mortlake in the seventeenth century. At the end of the volume is a valuable chapter devoted to weavers' marks. In it are represented all that are known to have been used by the *tapissiers* since the regulation promulgated at Brussels in 1528, making it obligatory that every piece of more than six ells woven in the town should be marked. The illustrations are numerous and well selected. Many of them, notably the reproductions in color of the famous "Hunting Tapestries" at Hardwicke Hall, accounted the finest fifteenth century hangings preserved in England, are from drawings by the author. Altogether the book is a most satisfactory one. It is not only a treasury of information, but so cleverly have the innumerable details been woven into the narrative that it is readable as well as interesting.

FREDERICK W. GOOKIN.

THE MISTRESS OF THE ADRIATIC.*

The great cities of Italy — Rome, Florence, Venice, Milan, and the rest — have long been objects of profound interest, not only to the traveller but to the student as well, especially to the student of history. It is probable that this interest will long continue, though at times the student's attention will doubtless be attracted more strongly toward one city than another. If we may judge from the number of recent works dealing with the history of Venice, we shall have to conclude that at present the chief interest centres about the wonderful city on the Adriatic.

Among those who have made a serious study of the Venetian past, perhaps none is more eminent than the Italian historian Pompeo Molmenti. By birth a Venetian, he is naturally attracted to the history of his native state, a history "full of varied episodes, some felicitous, some disastrous, almost all glorious." But the story of the Doges has been told so often by writers of eminence that on the narrative side of the subject little that is new can be found to tell. Professor Molmenti, however, as an art critic and a teacher of literature, is naturally interested in other matters than what we usually call "events"; he is drawn toward the more intellectual phases of his country's development — its laws, culture, and mode of life. Twenty-seven years ago he published his first important work, a study of Venetian history "as revealed in the private life of the people." But this was merely an introductory essay. Since its publication the author has continued his researches, collected more materials, and developed newer views; these are to be published in a large work of six volumes in which is traced the individual growth of the city "from the earliest beginnings to the fall of the republic." The volumes are divided topically into three sections (two volumes each), the first section dealing with mediæval Venice, the second with the golden age of the city, and the third with the years of its decadence. Simultaneously with the Italian publication an English translation is appearing, the work of Mr. Horatio F. Brown, British archivist in Venice, widely known as an authority on Venetian subjects. The first section comprises two attractive volumes of about five hundred pages, provided with a large number of excellent illustrations, mainly copies of contemporary illuminations

and photographs of historic remains such as monuments, buildings, and works of art. Of the translator's work, so far as it has been completed, the reviewer's criticism must be favorable throughout; still, it is unfortunate that so many passages have been left untranslated. The reader who knows Italian will no doubt delight in the numerous citations of Italian verse, but the general reader also is entitled to some consideration, and it is unfortunate that so much Latin and Romance should be inserted in an English edition without even an English paraphrase in a foot-note.

What impresses the reader first of all is the absence of narrative, as that term is commonly applied. Professor Molmenti's history is descriptive; it deals with institutions and customs, with social castes and classes, with the material interests of the entire population, not with the achievements of individual leaders and statesmen. Names of prominent Venetians are indeed mentioned, and their work is to some extent discussed, especially in the chapters on Fine Arts and Culture; but, as a rule, personages are brought into history merely to determine the chronology. The history is a series of essays each of which carries its particular theme down to the close of the middle ages. An introductory chapter discusses the origins of the city and of the early settlements. Other topics are the appearance of the city, its houses and public buildings, its constitution and laws, its systems of commerce, its finance and economy, the various classes of its population, popular festivals, martial exercises, and amusements. The second volume is devoted to the more intellectual phases of Venetian civilization — manners, customs, the industrial arts, the fine arts, and culture. At the close of this volume the author has added a number of mediæval documents which the historical student will find exceedingly useful.

We usually think of Venice as a product of the troublous times in the fifth century when Huns and Germans were terrorizing the civilized south. Professor Molmenti does not dispute the venerable story that the city originated as a refuge from the wrath of Attila; but he holds that the islands — or some of them at least — in the upper Adriatic had been inhabited for centuries, and that the movement referred to must not be given too much credit. He thoroughly discredits the story that Venice was born free and always remained independent, as early Venetians have taught. "Such complete independence was not in the spirit of the age, and no Latin race would ever have dreamed of refusing

* *VENICE. Its Individual Growth from the Earliest Beginnings to the Fall of the Republic.* By Pompeo Molmenti. Translated by Horatio F. Brown. Part I, *The Middle Ages*. Illustrated. Chicago: A. C. McClurg & Co.

to acknowledge, at least in outward form, its obligations toward the Roman Empire and, later, toward the Greek." The author dates the beginning of "the glorious history of Venice" from 814, when the Doge removed the seat of government to Rialto.

That a large part of the work should be devoted to commerce, finance, and related subjects, is to be expected; but so great were the achievements of the city in these regards that the author has had to content himself with giving comparatively brief summaries instead of detailed accounts. An interesting subject is that of exploration and colonization. "San Marco sent his children far afield in search of fortune; and the constitution of the Republic, and even the very aspect of Venice herself, were reproduced in foreign cities. Whole colonies of Venetians settled abroad and were protected by special laws and by their own consuls." When we remember the journeys of Marco Polo into eastern Asia, and the explorations of the Zeno brothers in the North Atlantic, we realize the truth of the statement that the mediæval Venetian did wander far afield. Professor Molmenti gives full credence to the Zeno letters, and holds that Niccolò Zeno actually "touched the coasts of Newfoundland and New England." He also appears to believe that the Norse colonies in America, which were planted in the eleventh century, were still existing when Zeno visited this continent in the fourteenth century. It must be said, however, that while the author's conclusions on this point are interesting, they do not seem to be founded on a sufficient study of all the available evidence.

The second volume does not record such remarkable achievements as the first; in the middle ages the material culture of Venice was always far in advance of the intellectual. Especially was the literature of the city wanting in poetry.

"The vast and silent spaces of the lagoon would seem to unlock the divine fount of song, and yet the muses were never held in high esteem in Venice, or perhaps it would be truer to say they were never worthily wooed, and never attained any great influence upon general culture, even when refinement had reached a high standard. The genius of the Venetians was always more inclined to matters of trade, to political discussion, to severe studies, than to the graces of verse and song."

The city possessed, as the author clearly demonstrates, a varied and vigorous culture, but both in purpose and in character it was almost wholly utilitarian. But Professor Molmenti also finds much to say in defence of Venetian learning: it was, after all, in many respects of a higher character than that which flourished at the courts of the Italian despots. "The state of Venice

was strong enough in wealth and wisdom to dispense with the purchased praises of the erudite; Venice, if she did call to her service the learned, did not do so to purchase facile compliments, but to instruct her youth destined to high public office, and to open schools for the teaching of grammar, rhetoric, and other useful sciences." To our author, any extraordinary developments in the realm of intellectual culture seem to mean the passing of youth, the failure of energy, and the call for rest, ease, and comfort. "By the end of the fifteenth century the mistress of the seas had reaped the harvest of her energy, of her activity, of her sacrifices; but her splendor, which had already touched its apogee, now began to pass into the region of culture and of art, and already held in itself the earliest germs of decay."

LAURENCE M. LARSON.

THE POET OF DISILLUSIONMENT.*

In a survey of the development of realism in literature, George Crabbe has a distinctive place among pioneer leaders of the movement in England. He sounded a challenge in verse against the merely idyllic and romantic with as much force as did Jane Austen and Fielding in fiction. He framed detailed contrasting pictures of country life and its yeomanry, to correct the idealized portrayals of similar scenes by Gray and Goldsmith. In his life and literary impulses, Crabbe was limited in vision; he lacked the love of beauty and the sympathy of Cowper and Wordsworth, yet he had keen observation, good skill in delineating certain kinds of characters, and an undaunted love of the truth. These qualities, while they brought him the title of "the poet of disillusionment," yet gave to "The Village," "The Parish Register," and "Tales in Verse" some merits of real literary value.

These general thoughts are recalled by the new biography, in translation, of Crabbe, written by M. René Huchon and well rendered into English by Mr. Frederick Clarke. As a basis of biographic facts, the standard life of Crabbe's son, published seventy years ago, is chosen; while new material is incorporated and new interpretation of the poet's work is freely offered. From his mother Crabbe inherited a strain of mild piety; but the robust father, with excesses of temper and habits, left his influence upon his

* *GEORGE CRABBE AND HIS TIMES. A Critical and Biographical Study.* By René Huchon. Translated from the French by Frederick Clarke. New York: E. P. Dutton & Co.

son in many ways, notably in a love of science and a fondness for the sea. In "The Village" and "The Borough," Crabbe photographed certain features of his early life at Aldborough, and of his visits to the sailors' cabins, where he listened to their weird tales and was fascinated by curious relics from foreign shores. He was a lad of dreamy, imaginative nature, keen in sensibility and in pride. At thirteen his school-days were ended, and he passed through vicissitudes, largely painful and irritating, for seven years, as apprentice to apothecaries at Wickham Brook and Woodbridge. These experiences, coupled with a keen study of men and women of unfortunate lives, awakened his satire against the rich and led to his psychological portrayal of outcasts and down-trodden men and women in his mature poems.

There was one compensating pleasure and influence for good during these vexing years of youth, namely, his friendship for Sarah Elmy, the "Mira" of his poems, who became his wife after many years of patient waiting for him to win recognition and income. During the seasons of discouragement and promise alike, he kept alive his mental interests, studying botany and geology as well as medicine, and writing poetry spasmodically. After a futile effort to enlist the patronage of Lord North, he finally gained the interest of Burke, to whom he sent the prospectus of his poem on "The Library." From this encouragement dates the success of Crabbe's literary work.

Burke was a true friend to Crabbe for many years; he paid his debts, made him his companion, urged him to study for the church, and finally secured for him a place as curate at Aldborough, in 1781. The villagers, however, were inclined to sneer at the new curate whom they had known as work-boy and apprentice, and Crabbe was glad to secure a place as domestic chaplain to the Duke of Rutland, while he took revenge on his fellow-townsmen by many lines of satire in "The Village." Through the opportunities offered at the palace of his noble patron, he met Joshua Reynolds, Dr. Johnson, and other men of note. To Dr. Johnson he submitted the manuscript of "The Village" for revision, and the honored critic of the day pronounced the poem to be "original, vigorous, and elegant." This panorama in verse, like nearly all of Crabbe's work, lacked unity, and was too purposeful to be artistic.

One of the best examples of Crabbe's mode of procedure against the conventional treatment of the beauties of the country is found in this poem.

"Fled are those times, when in harmonious strains,
The rustic poet praised his native plains:
Rank weeds, that every art and care defy,
Reign o'er the land, and rob the blighted rye;
There thistles stretch their prickly arms afar,
And to the ragged infant threaten war;
There poppies, nodding, mock the hope of toil;
There the blue bugloss paints the sterile soil;
Hardy and high, above the slender sheaf,
The slimy mallow waves her silky leaf;
O'er the young shoot the charlock throws a shade,
And clasping tares cling round the sickly blade;
With mingled tints the rocky coasts abound,
And a sad splendor vainly shines around."

"The Newspaper" was a return to more impersonal and artificial themes, as in "The Library"; but these discursive satires and dissertations in rhyme are forgotten, while "The Village," "The Borough," and "The Parish Register" are still significant. Domestic trials came rapidly to Crabbe, culminating in the illness of his wife and the loss of her mental balance during the remainder of a long life. She remained, however, the chief care and object of her husband's affection; he never wearied in seeking comforts for her and gratifying her childish whims. In "The Borough" and "The Parish Register" he found saving relief from these home-trials and the routine of a country curate's life. Looking over an imaginary page of a parish register, divided into three parts — births, marriages, and deaths — the poet introduced varied types, aristocracy, clergy, shopkeepers, laborers, and gave in the completed form of the poem a vivid realistic picture of English rural life at the end of the eighteenth century.

By grouping such isolated characters and scenes as he had chosen to portray in his earlier poems, and weaving a romantic thread of action, he reached a natural sequence in "The Tales in Verse," "Tales of the Hall," and "Posthumous Tales." While his characters in these later "Tales" are no more vigorously drawn than some of those in "The Village" and "The Borough" — like Fanny Price, Widow Goe, Isaac Ashford "the noble peasant," pretty Phoebe Dawson, and Peter Grimes the fisherman, — yet the men and women act and react upon each other through distinct motives, as is well outlined by M. Huchon. Nearly all of the "Tales" are pathetic, sometimes tragic; yet a few have less "pathos of disenchantment" and more optimism of outlook, as "The Confidant" and the idyll of "Jesse and Colin." The last lines of this latter poem summarize Crabbe's philosophy of happiness, the quiet joy of simple domestic life.

"I know not if they live
With all the comforts wealth and plenty give;
But with pure joy to envious souls denied,
To suppliant meanness and suspicious pride;
And village maids of happy couples say,
'They live like Jesse Bourn and Colin Grey.'"

The happiest years of Crabbe's life, in the opinion of this biographer, were passed at Trowbridge from 1813-1818, the place associated in our memories with FitzGerald and the Quaker Bernard Barton. Journeys to London, entertainments at Holland House, and acquaintance with Moore, Campbell, and Scott, gave variety and zest to these quiet years. M. Huchon disputes, if he does not disprove, Lockhart's version of Crabbe's visit to Scott; indeed, a severe tone of criticism toward Lockhart appears occasionally throughout the book. At times the narrative is too discursive — the five hundred pages might be condensed to advantage; but on the whole it is a just and clear biography, with sympathetic interpretation. The author makes no claim of poetic superiority for Crabbe; he emphasizes duly the limitations and *bourgeoisie* of his nature, and the prosaic qualities of his subjects, but he also pays tribute to his integrity, courage, and true influence as preacher and poet.

ANNIE RUSSELL MARBLE.

BRIEFS ON NEW BOOKS.

*The struggle
in Kentucky in
the Civil War.*

Captain Thomas Speed, a veteran Union soldier, presents an account of the forces, political, social, and military, that prevented Kentucky from seceding from the Union, in a volume entitled "The Union Cause in Kentucky, 1861-65" (Putnam). The author was much dissatisfied, he says, with the way in which Kentucky historians have written about the Civil War period, and so has undertaken to correct some of their mistakes. Professor Shaler of Harvard, who wrote the volume on Kentucky in the "American Commonwealths" series, receives rough treatment at the hands of Captain Speed. Shaler was also a Union soldier from Kentucky, but Speed asserts that he was entirely too favorable to the Confederates of that state. The book under review is mainly an attempt to disprove certain propositions of Professor Shaler, which may be summarized as follows: The Kentucky Confederates were from the wealthier families of the fertile Blue Grass section, while the Unionists were poorer people from thinner soils; the Confederates were younger men and made better soldiers than the Unionists; the sympathies of Kentucky were really with the South, but she was held in the Union *vi et armis*; during the war the Federal provost marshals were guilty of the grossest outrages against Southern sympathizers. To prove

that these conclusions are wrong is the task that Captain Speed undertakes. The attempt is not altogether successful. The work has those faults to which the author objects so strongly in the other state historians. It is a frankly partisan account of the Union side, just as some of the others are biased accounts in favor of the Confederates. The method employed is interesting, but unfortunately not convincing. The author quotes objectionable passages from Shaler and others, and then proceeds to demolish them with statements of his own views or with quotations of opinion from others with whom he agrees. The result is that much of the work consists merely of denials of the conclusions of other writers. There is little of the historical temper manifested; the account of Professor Shaler is far more temperate and philosophical. But aside from these faults, which are serious, there is much that is useful in the work. The author gives a good account of how the Unionists organized their forces, in 1861, to hold Kentucky in the Union. This part of the book could not have been better done. Of considerable value and interest also are the lists given of Unionist leaders, election statistics, and enlistment statistics. Other informing chapters are those on the location of Union sentiment, the fighting within the state, the guerrillas, and Morgan's raids. In spite of Captain Speed's controversial method, which causes him often to neglect facts for arguments and opinions, the work will be found useful, for it is the best available source of information about the Union cause in Kentucky.

*Curious bits of
library lore.*

Volumes five and six of the series, already more fully noticed by us, entitled "Literature of Libraries in the Seventeenth and Eighteenth Centuries" (McClurg), have now appeared, completing the set. Number five is "A Brief Outline of the History of Libraries," by Justus Lipsius (1547-1606), translated by the chief editor of the series, Mr. John Cotton Dana, with an introductory note by Mr. Henry W. Kent, the assistant editor. This slender account of the libraries of Egypt, Pergamum, Greece, and Rome (the earlier Assyrian and Babylonian libraries of baked clay are not mentioned) is rated at its full value, and perhaps a little more, by the zealous editors, to whom the things of their profession are of such preponderating importance that the excellent Lipsius is thus spoken of in the Introduction: "Whatever defects of matter or style our writer may have had, like all the humanists he served a great purpose in retailing to further generations — and especially to librarians — the opinions of the classic writers on the history of libraries." Were there then no humanists uninterested in library history, or silent on the subject? Lipsius was a prodigious bookworm, but the results of his burrowings must sometimes be taken with a grain of salt — as his statement that in the Byzantine Library "was the gut of a great dragon, one hundred and twenty feet long, on which was written in letters of gold the

whole of the Iliad and the Odyssey." A puzzling discrepancy, if one chooses to puzzle over it, exists between the translator's announcement that his version is from the second edition, Antwerp, 1602, and Mr. Kent's enumeration of the known editions as "Ed. 1. *De Bibliothecis Syntagma*, Antwerp, 1602; Ed. 2. Helmstadt, 1620; Ed. 3. Antwerp, 1629."—Volume six contains "The Surrender of the Library of Cardinal Mazarin," and "News from France, or A Description of the Library of Cardinal Mazarin," two tracts by Gabriel Naudé (1600-1653), librarian successively to Richelieu, Mazarin, and Queen Christina of Sweden. Miss Ruth Shepard Grannis contributes a good biographical sketch of Naudé. The "Surrender" is translated by Mr. Dana and Miss Victoria Richmond; the "News from France" is in the English version contained in volume six of "The Harleian Miscellany." Both tracts are very short, and chiefly noteworthy as furnishing touching evidences of poor Naudé's fond attachment to the library whose rude dispersion it was his sad fate to witness. He lived just long enough to hear of Mazarin's triumphant return to Paris and his resolve to re-collect his scattered volumes.

*The romance
of discovery
and adventure.*

History by biography seems to be the accepted method, in these days of "hero" series—heroes of the nations, heroes of literature, great statesmen, great captains, etc. We are familiar with the titles of these lengthening "series," in which variety of style and treatment is assured by assigning the different volumes to different writers. But in the "Heroes of American History" the seven biographies thus far issued are the work of one man, Mr. Frederick A. Ober, the well-known student of Spanish-American history, who has made personal researches for the government with a view to a clearer knowledge of our earlier annals. The romance of discovery and adventure clinging to six great names has been admirably set forth by Mr. Ober in the volumes dealing with Cortés, Columbus, Pizarro, Balboa, De Soto, and Amerigo Vespucci; and now he has reached the end of the hemisphere, if not of his studies, in his latest book, "Ferdinand Magellan" (Harper). Like Columbus and Amerigo, the great Portuguese explorer has left his name on the map, in the great waterway which he discovered and which remains his chief claim to immortality. In clear and convincing style, and with candor as well as sympathy, Mr. Ober traces the short and stormy career of Magellan from his birth (1480) in Traz-os-Montes, an obscure province of Portugal, to that fated 27th of April, 1521, when he fell, gallantly fighting against overwhelming odds, on the beach of a small Philippine island, after a voyage which had lasted a year and a half. Sailing from the Spanish port of San Lucas de Barrameda, September 20, 1519, under the Spanish flag, the little squadron of five vessels pushed resolutely south and then west, in the hope "that the Spice Islands of the

Eastern seas could be reached by a direct voyage across the Atlantic (and perhaps that other ocean which Balboa had espied from Darien), instead of by the circuitous route around the Cape of Good Hope." How they moved slowly along from headland to headland, making history and re-making geography, how one ship after another was lost, how the gallant and unselfish leader, Moses-like, died on the verge of the Promised Land, without a sight of the "Spiceries," the attainment of which was left to his less worthy lieutenants—all this is a stirring tale, for whose details we must refer the reader to Mr. Ober's graphic pages. It constitutes one of the greatest chapters in that great record of the sixteenth century, which no American can read without a thrill.

*Interpretations
of modern Italy.*

Professor Von Klenze's "Interpretation of Italy during the Last Two Centuries" (University of Chicago Press) is practically a monograph, a bibliography of travel-literature as regards the famous peninsula for the period named. A reflecting student is always surprised that out of the wreck of war and time anything of ancient Italy remains; and a new surprise may await the reader of this book when he learns the very tardy recognition of what is left us. It seems that the appreciation of Italy, as of much else of value in the world, awaited the revival of learning and the Reformation. In fact, hardly by the middle of the eighteenth century had educated people any real conception of the culture-value of what every Roman town and city could still show. Italy was discovered as literally and quite as slowly as America; not that visitors were lacking, but that those who did see Italy saw so very little. Even the most appreciative found only one thing at a time: thus, the celebrated Winckelman saw in Rome only a depository of the art of ancient Greece, and it remained for Diderot and the men of the Revolution to appreciate Angelo and Rafael. The present volume is intended, further, as a contribution to a more exact appreciation of Goethe; and while not a commentary on the *Italienische Reise*, it is yet designed to supply needed perspective to the student who would understand that piece of German literature. Goethe was in Rome in 1786, and was a traveller in various parts of Italy and Sicily for many months. The impress of this experience appears in all the subsequent work of the poet, but the formal record of the journey to Italy did not appear until 1816. It would seem that Goethe destroyed most of his original notes, and yet, judging from those that remain, first published in 1886, the "tagebücher" had doubtless interested men to-day much more even than the finished and studied volume which is designed to take their place. But Professor Von Klenze does not intend to tell us what Goethe saw or reported so much as to give an idea of the intellectual conditions, the tuition under which he worked. We have accordingly the bibliography of Italian travel up to Goethe's

time in full, and an interesting account as well of that which followed even down to Marion Crawford. The book is a work of research representing a vast amount of reading and labor, and will be of service to anyone who desires to follow the story of modern culture and intellectual life.

*The scholar
in politics
once more.*

President Nicholas Murray Butler's "True and False Democracy" (Macmillan) is made up of three addresses, — first, one with the same title as the book, and delivered last spring at the University of California; second, a commencement address before the University of Michigan, 1899, on "Education of Public Opinion"; and, third, "Democracy and Education," delivered at the convention of the National Educational Association in 1896. In all three, stress is laid on the importance of enlightened liberty under a democratic form of government, and its antagonism to that dead-level equality that was the impossible ideal of the French revolutionists, and that would be fatal to all progress, all happiness, and, in short, to all government. The author declares himself emphatically in favor of the present system of political parties, subject to abuse though that system is; and, as a necessary consequence, he holds the independent voter in rather slight esteem. In harmony, too, with his general political leanings is his conviction that it is not our chief executive who is usurping legislative functions, but quite the opposite. Certain legislative abuses he censures fittingly, especially the unwieldiness, obstructiveness, and openness to corruption, that characterize our overgrown law-making bodies; "for it is well-nigh a political axiom that large constituencies make independent representatives, and that small constituencies make tools and ciphers. We must not forget how much farther a bullet will carry than a few score of small shot." Worthy of passing notice, perhaps, as a typographical curiosity are the author's references to Gladstone the leader (with a small *l*) and to Mr. Croker the Boss (with a large *B*) — an unintentional reversal of dignities. Throughout, the book insists on the necessity of liberal education to secure enlightened government and political purity — a theory of salvation by the scholar in politics which, it must be said, has received some rather rude shocks in recent years.

*A typical
old hill-town
in New England.*

In "Holderness: An Account of the Beginnings of a New Hampshire Town" (Houghton, Mifflin & Co.), Dr. George Hodges tells the story of the settlement of a typical little New England hill town, named from the Yorkshire Holderness, and pleasantly situated on Squam Lake, not far from Plymouth, in Grafton County. It was under a charter from Gov. Benning Wentworth, in 1761, that the little community began its corporate existence. Of the sixty-one grantees named on the back of the charter, Samuel Livermore, the "Squire," became the largest land-owner and the most important personage

of Holderness, and was almost the only one whose name ever got beyond the borders of the state. The town's foremost citizen in his lifetime, at his death he left to it a memory that is still its best possession. "At his mansion on the bluff," says the historian, "he dispensed a generous hospitality, practising the fine but difficult virtue set forth in the text which is inscribed on the tombstone of his son, beside the old man. 'Give alms of thy goods, and never turn thy face from any poor man.' On his kitchen table there was always a great iron basket and a huge pottery pitcher, the basket filled with corn-and-rye bread, and the pitcher with cider, free to all passers-by." Another interesting charter member of this Yankee community was Colonel Hercules Mooney, who, after serving in both the French and Indian War and the Revolution, laid aside the sword for the ferrule, and resumed his peaceful calling of schoolmaster. From his place behind the teacher's desk this long and lank, bronzed and scarred veteran of two wars must have commanded the ready respect and prompt obedience of his young disciples. Dr. Hodges concludes his narrative with the death of Robert Fowle, the first parson of Holderness, in 1847. Maps, illustrations, and appended notes make the little book as complete as possible.

*Plant breeding
and the origin
of species.*

One of the most interesting volumes of the year for speculative science is that by Hugo De Vries on "Plant Breeding" (Open Court Publishing Co., Chicago). The origin and significance of specific forms is still one of the most fascinating subjects with which naturalists may be concerned. De Vries's position in the argument, thanks to his own lectures in this country and to the writings of his friends and opponents everywhere, is now pretty well understood. He urges that species originate in what the gardeners call "sports," sudden and unexplained departures from the habitual type. In this De Vries would controvert the Darwinian view that species result from very slow and gradual minute changes responsive to changing environment. For the support of his theory, Darwin made constant appeal to the experience of breeders, especially of cattle and birds; although as a botanist he himself made a great many very interesting experiments in breeding plants. De Vries, in support of his contention, cites not only his own experience, but is able to bring into the field the results offered by experiment stations and investigators who have worked since Darwin, in all parts of the world. The book is, accordingly, a summary of what has been achieved by such men as Nilsson in Sweden, Burbank in California, and others, especially as the results obtained by these men bear upon the question of species derivation. De Vries, of course, finds in all the more recent results obtained by gardeners and experimenters confirmation of his own theory, always assuming that selection in Nature operates essentially in the same manner as when plants are

made subject to human preference. The volume is clearly and pleasantly written, and as the forms of plant-life discussed are those in which there is much general interest,—such as wheat, oats, corn, and various fruits,—it may be read with satisfaction and profit by all.

Life-records of a noble woman.

In Helen Abbott Michael's "Studies in Plant and Organic Chemistry, and Literary Papers" (Riverside Press) we have the record of a simple but strenuously active life. Born in 1857 and dying in 1904, Mrs. Michael has left us records of investigation not only surprising in bulk, but, as Dr. Wiley, the government chemist, says, "prominent in the annals of American chemistry." For Mrs. Michael was a chemist, and long before her marriage Helen Abbott was known to the learned societies of this country and of the world as an investigator of wonderful originality, ability, and skill. Her work lay in the domain of organic chemistry, especially the chemistry of plant products; and it was her contention that the true taxonomy of vegetable forms lay revealed in their attainments in the construction of chemical compounds. This is not the place to enter upon extended criticism either of Mrs. Michael's theories or her work; suffice it to say that she has done more than any other woman in the United States to promote research in this particular field, and must be reckoned with hereafter by all, in all lands, who attempt work in the subtle chemistry of plants. Withal, Mrs. Michael appears to have been a woman of charming personality, possessed of all the graces of her sex, and fortunate in an acquaintance world-wide in its extent. The volume contains an extended biographical sketch; an introduction to Mrs. Michael's work in chemistry, by Dr. Wiley; sixteen papers on organic chemistry, four of them in German; and four literary papers which discuss such themes as "Science and Philosophy in Art," "The Drama in Relation to Truth," Whitman, Browning, etc. A photogravure portrait forms the frontispiece and shows the face of a most attractive woman.

A famous Frenchwoman and her friends.

A glamour is inevitably cast about the memory of a beautiful woman like Madame Récamier, who during the first half of the nineteenth century had in her court men that, politically, socially, and intellectually, were the most prominent in Europe. Mr. H. Noel Williams has given a comprehensive account of this famous Frenchwoman in his book entitled "Madame Récamier and Her Friends" (Scribner). Virtuous, sympathetic, and tactful, she seems to have been able to fill her *salon* with notable personages of widely varied schools and opinions, and of all grades of social rank. Soldiers and dandies of the Empire, statesmen and diplomats of the Restoration, poets and novelists of constitutional France, all paid her homage. Mathieu de Montmorency, Prince Augustus of Prussia, Ballanche, Canova, Benjamin Constant, Madame de Staël, and Chateaubriand

were her devoted friends. Since, as has been aptly observed, her career runs like a fine silver thread through the web of history and is inseparable from it, the reader of her biography receives, in a desultory way, some vivid pictures of the times. Were this not true, Mr. Williams might be said to lack an excuse for his work, since Madame Récamier had no creative ability and her talent was merely social. But granting the *raison d'être* of the biography, it may be said that the author has conscientiously studied the life of his heroine, together with those of her friends as they affected hers, and presents the results in a pleasant, easy manner, which makes the book an entertaining one.

Letters on the art of painting.

Seventeen letters of W. Ostwald, which appeared partially in the scientific supplement of a Munich newspaper during the years 1903-4, compose the "Letters to a Painter," which are translated by Mr. H. W. Morse, and published by Messrs. Ginn & Co. In these letters, Mr. Ostwald discusses the methods in the technique of painting; the various processes, their advantages and limitations. He makes a definite plea for a knowledge of science in art, and insists that unconscious inspiration must give way to conscious understanding of the processes and methods of work. The art student will find in these letters much food for reflection, particularly in the treatment of media, their optical characteristics and results. The general reader, perhaps, unable to cope with Mr. Ostwald's theories, will nevertheless learn from the book many interesting facts concerning the art of painting. By means of concise explanations, the technical terms necessary to the subject-matter are made intelligible even to the layman.

The namesake of America.

In his book on Amerigo Vespucci in the "Heroes of American History" series (Harper), Mr. Frederic A. Ober not only gives, in concise readable form, all the details known of the life of the Florentine navigator and explorer, but enters into a discussion of the fortuitous circumstances by which for three centuries after his death Amerigo was regarded as having robbed Columbus of the credit of his great discovery and of having foisted his own name upon the newly-found continent. The conclusion is reached that a great injustice was done to Amerigo, and that it was due wholly to circumstances in no way influenced by him that the name America instead of Columbia was conferred upon the new continent, while the actual exploits of Amerigo entitled him to the position in which the German biographers placed him four hundred years ago.

Sir Walter and his Edinburgh.

Scott's being a name to conjure with, Mr. W. T. Fyfe's "Edinburgh under Sir Walter Scott" (Dutton) is a book to attract readers. Mr. Fyfe is a resident of Edinburgh, and is learned in the history and antiquities of this northern Athens, as well as enamored of her charms. When it is recalled that from the

death of Johnson to that of Sir Walter, or for nearly half a century, the Scotch rather than the English capital was the intellectual and literary centre of the kingdom, it becomes clear that a writer dealing with this period has abundant matter to furnish an attractive picture of Edinburgh society. Nor has Mr. Fyfe neglected his opportunities. The memoirs of the period, with Lockhart's work as one of the most important, have been diligently searched and freely drawn upon. The personal element is made much of, and many pleasing character sketches, with some good anecdotes, are given. Of all books, this one should have had an index — if only for the convenience of busy reviewers.

BRIEFER MENTION.

"Stars of the Stage," a series of biographies of dramatists and actors (John Lane Co.), has Miss Ellen Terry for the subject of its initial volume. The editor of the series, Mr. J. T. Grein, announces early biographies of Mr. Beerbohm Tree, Sir Charles Wyndham, Mr. W. S. Gilbert, Mr. G. B. Shaw, Mr. H. A. Jones, and Mr. Pinero. In this initial volume, Mr. Christopher St. John furnishes a sketch of Miss Terry's career and personality, which contains appreciations of her acting and interesting items connecting her with the dramatic life of her time. The volume presents a sympathetic, orderly, and authoritative sketch, carefully written and adequately illustrated.

The late Frederick Eli Dewhurst was a Congregational minister who impressed all who came to know him with his spiritual earnestness and intellectual sincerity. He was not a popular preacher, for he scorned the sensational methods and rhetorical artifices by which preachers become popular, but he satisfied to a rare degree the wants of those who go to church for ethical and intellectual sustenance. The last years of his ministry were spent in a church near the University of Chicago, and it is peculiarly appropriate that the Press of that University should issue a volume of his sermons. "The Investment of Truth" is the title of the volume, which includes sixteen sermons, written during the last two years of Mr. Dewhurst's life. They are provided with a sympathetic introduction by Professor Albion W. Small.

County Berks, in England, is interesting as having for its northern boundary the upper waters of the Thames for a hundred miles of its course, and containing within its borders Windsor and its famous castle. It has further interest in having been the home of "Fair Rosamond" in the twelfth century and of Amy Robsart in the sixteenth. It has also within its borders the famous White Horse Hill, the puzzle of antiquaries, besides the average picturesque bits of English scenery; and it is otherwise rich in material for gossip and comment, such as is in demand for the volumes of the "Highways and Byways Series" (Macmillan). Nevertheless the volume demands of its author a good deal of padding and chatting about inconsequential things, to bring it up to the standard size set for that series of topographical books. The author, Mr. James Edmund Vincent, is a newspaper correspondent, who has sought the highways and byways of his adopted county, as he

calls it, on a bicycle, and with good results. His pen runs on and fills out his stint of pages, and the scenes are well chosen for illustration by Mr. Frederick L. Grigg with remarkable success as to picturesque effects; so that the book, while perhaps not the most entertaining of the series in which it belongs, is certainly not the least so.

NOTES.

"The Finances of Cleveland," by Dr. Charles C. Williamson, is a stout monograph numbered among the publications of Columbia University.

A translation from the Swedish of Ellen Key's "The Century of the Child" is announced for immediate publication by Messrs. T. Y. Crowell & Co.

A volume of "Pages Choieses" from Montesquieu's "Lettres Persanes," with a preface by M. E. Fagnet, is published in "Les Classiques Français" by the Messrs. Putnam.

"Israel's Laws and Legal Precedents," by Dr. Charles Foster Kent, is a volume of the "Student's Old Testament" series, now published by Messrs. Charles Scribner's Sons.

A new edition, with introduction, notes, and glossary, of "The Proverbs of Alfred," by Dr. Walter W. Skeat, is now published by Mr. Henry Frowde for the Oxford Clarendon Press.

The Messrs. Scribner are the importers of a fifth edition of Baedeker's "Southern France, including Corsica." It is a volume of about six hundred pages, with the customary equipment of maps and plans.

Volume X. of the new edition of Ibsen in English, published by the Messrs. Scribner, contains "Hedda Gabler" and "The Master Builder," as translated by Messrs. Gosse and Archer, with introductions by Mr. Archer.

Material relating to Jefferson Davis, consisting of letters, scrapbooks, diaries, etc., is desired by Professor Walter L. Fleming, West Virginia University, Morgantown, for use in a biography of Davis upon which he is now at work.

"Bards of the Gael and Gail," by Dr. George Sigeron, is an anthology of translated Gaelic poetry, provided with an extensive introduction and an appendix of notes. It is now imported (in a second edition) by the Messrs. Scribner.

"The Making of English Literature," by Professor William H. Crawshaw, is published by Messrs. D. C. Heath & Co. It is not altogether a text-book, although it may be used as one, and it is distinguished both by a readable style and by a plenitude of well-chosen illustrations.

Volume I. of a "Historical German Grammar," by Dr. Joseph Wright, is among the recent publications of Mr. Henry Frowde. It deals with phonology, word-formation, and accidence, leaving the subject of syntax to be treated in a second volume to be written by Dr. Fiedler, the author's colleague.

The annual volume of the National Educational Association for 1906 is now published from the Winona, Minn., office of the Association. It commemorates the fiftieth anniversary of the organization, and is accompanied by an "Index" volume which provides a key to the publications of the Association during its half-century of existence.

Mr. Edgar Alfred Tibbetts has made a translation of the "Iliad" in the rhymed epic measure of the "Nibelungenlied," and his work is now published by Mr. Richard G. Badger. A few miscellaneous translations of poems from various modern languages provide a kind of tail for this Homeric dog.

Mr. W. Carew Hazlett's "English Proverbs and Proverbial Phrases" is a work which first appeared in 1869, and consequently has, in its present reincarnation, the benefit of some forty years' collecting of supplementary matter on the part of the author. It is published by Messrs. Charles Scribner's Sons.

"Apollo: An Illustrated Manual of the History of Art throughout the Ages," by M. Salomon Reinach, appears in a new English version made by Miss Florence Simmons. It is a marvel of compactness, and its statements are authoritative. Nearly every page has from one to four vignettted illustrations. The Messrs. Scribner are the publishers.

A new edition of John Fiske's "Essays Historical and Literary" (two volumes in one) is published by the Macmillan Co. The first volume includes chapters on Governor Hutchinson, Charles Lee, Hamilton, Jefferson, Madison, Jackson, Harrison, and Webster; among the subjects dealt with in the second volume are Milton, Connecticut and the Constitution, the Boston Tea-Party, Huxley, Spencer, and Tyndall.

"John Bull's Other Island," "Major Barbara," and "How He Lied to Her Husband" are included in a new volume of Mr. Bernard Shaw's plays just published by the Messrs. Brentano. The first play is provided with a "Preface for Politicians" and the third with a chapter of "First Aid to Critics." Mr. Shaw's prefaces are almost as good fun as his dramas, a fact which his readers hardly need to be told.

Miss Agnes Tobin's translations from Petrarch have attracted the favorable attention of many critics. To the two small collections previously published, she now adds a third one, much larger, which is entitled "On the Death of Madonna Laura," and comes from the press of Mr. William Heinemann. It makes a beautifully-printed book of beautiful verse. Messrs. Paul Elder & Co. are the American agents for its sale.

The "Rivista di Scienza" is a new international quarterly published at Bologna, with Messrs. Williams & Norgate for its London agents. It is under the editorship of an Italian Comitato di Direzione, but its pages are open to contributions in the four chief languages of culture. The initial number contains eight leading papers, three in Italian, two in French, two in German, and one in English. The appended reviews are also of a polyglot character. An extensive programme of some fourscore papers already arranged for gives evidence of the weighty nature of this important new publication. They bear the names of the most distinguished specialists now living.

LIST OF NEW BOOKS.

[The following list, containing 52 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

Queen Hortense and her Friends, 1783-1837. By J. A. Taylor. In 2 vols. illus. in photogravure, etc., large 8vo, gilt tops. Charles Scribner's Sons. \$6. net.

Sir William Beechey, R.A. By W. Roberts. Illus., 8vo, gilt top, pp. 302. Charles Scribner's Sons. \$2. net.

Memoirs of the Comtesse de Boigne, 1781-1814. Edited from the Original MS. by M. Charles Nicoulaud. With photogravure portrait, 8vo, gilt top, pp. 458. Charles Scribner's Sons. \$2.50 net.

HISTORY.

Israel in Europe. By G. F. Abbott. Large 8vo, uncut, pp. 533. Macmillan Co. \$3.25 net.

Socialism before the French Revolution: A History. By William B. Guthrie, Ph.D. 12mo, pp. 339. Macmillan Co. \$1.50 net.

The Story of Oxford. By Cecil Headlam; illus. in photogravure, etc., by Herbert Ralton. New edition; 12mo, gilt top, pp. 435. "Medieval Towns Series." Macmillan Co. \$2. net.

History of North America. Editorial edition. Vol. XVI., The Reconstruction Period, by Peter Joseph Hamilton; Vol. XVII., The Rise of the New South, by Philip Alexander Bruce. Illus. in color, etc., large 8vo, gilt tops. Philadelphia: George Barrie & Sons.

In Olde Massachusetts: Sketches of Old Times and Places during the Early Days of the Commonwealth. By Charles Burr Todd. Illus., 12mo, gilt top, pp. 241. The Grafton Press. \$1.50 net.

GENERAL LITERATURE.

The Proverbs of Alfred. Re-edited from the Manuscripts by the Rev. Walter W. Skeat, Litt.D. 18mo, pp. 94. Oxford University Press.

Luther's Table Talk: A Critical Study. By Preserved Smith, Ph.D. Large 8vo, uncut, pp. 135. Macmillan Co. Paper.

The Shame of the Colleges. By Wallace Irwin. Illus., 12mo, pp. 158. Outing Publishing Co. \$1.25.

POETRY AND THE DRAMA.

The Flower of Japan, and Other Poems. By Alfred Noyes. 12mo, gilt top, pp. 175. Macmillan Co. \$1.25 net.

The Poems of Maria Lowell. Limited edition; with photogravure portrait, 8vo, uncut, pp. 48. The Riverside Press. \$4. net.

An Ode to Harvard, and Other Poems. By Witter Bynner. 12mo, uncut, pp. 119. Small, Maynard & Co. \$1. net.

The Poems of Philip Freneau: Poet of the American Revolution; edited for the Princeton Historical Association by Fred Lewis Pattee. Vol. III., large 8vo, gilt top, pp. 430. Princeton, N.J.: The University Library.

John Bull's Other Island and Major Barbara. By Bernard Shaw. 12mo, pp. 311. Brentano's. \$1.50 net.

FICTION.

The Scarlet Car. By Richard Harding Davis. Illus., 12mo, pp. 166. Charles Scribner's Sons. \$1.25.

Spirit Lake. By Arthur Heming. Illus., 12mo, pp. 335. Macmillan Co. \$1.50.

Franklin Schmidt and Mr. Anstruther. By the author of "Elizabeth and her German Garden." 12mo, gilt top, pp. 352. Charles Scribner's Sons. \$1.50.

St. Jude's. By Ian Maclaren; with Introduction by Ralph Connor. New edition; 12mo, gilt top, pp. 320. Philadelphia: Sunday School Times Co.

TRAVEL AND DESCRIPTION.

The Automobilist Abroad. By Francis Miltoun. Illus. in color, etc., 8vo, gilt top, pp. 361. L. C. Page & Co. \$3. net.

Recent Hunting Trips in British North America. By F. C. Selous. Illus., large 8vo, gilt top, uncut, pp. 400. Charles Scribner's Sons. \$5. net.

RELIGION AND THEOLOGY.

The Growth of Christianity: London Lectures. By Percy Gardner, Litt.D. 8vo, uncut, pp. 278. Macmillan Co. \$1.75 net.

The Investment of Truth, and Other Sermons. By Frederic E. Dewhurst; with Introduction by Albion W. Small. With portrait, 12mo, pp. 274. University of Chicago Press. \$1.25 net.

The Shepherd Song on the Hills of Lebanon: The Twenty-third Psalm Illustrated and Explained. By Rev. Paddoul Moghalghab. Illus. in photogravure, etc., 12mo, gilt top, pp. 126. E. P. Dutton & Co. \$1. net.

With Christ among the Miners: Incidents and Impressions of the Welsh Revival. By H. Elvet Lewis. 12mo, pp. 255. Jennings & Graham. \$1. net.

POLITICS.—ECONOMICS.—SOCIOLOGY.

Political Problems of American Development. By Albert Shaw, LL.D. 8vo, gilt top, pp. 288. New York: Columbia University Press. \$1.50 net.

The Limit of Wealth. By Alfred L. Hutchinson. 12mo, pp. 285. Macmillan Co. \$1.25 net.

A Consideration of the State of Ireland in the Nineteenth Century. By G. Locker Lampson. 8vo, gilt top, uncut, pp. 699. London: Archibald Constable & Co., Ltd.

Women's Work and Wages: A Phase of Life in an Industrial City. By Edward Cadbury, M. Cécile Matheson, and George Shann. Illus., 12mo, pp. 368. University of Chicago Press.

The Citizen's Part in Government. By Elihu Root. 12mo, gilt top, pp. 123. Charles Scribner's Sons. \$1. net.

Columbia University Studies in Political Science. New vols: Trade and Currency in Early Oregon, by James Henry Gilbert, Ph.D.; The United States Steel Corporation, by Abraham Berglund, Ph.D.; The Taxation of Corporations in Massachusetts, by Harry G. Friedman, A.B.; The Finances of Cleveland, by Charles C. Williamson, Ph.D. Each large 8vo, uncut. Macmillan Co. Paper.

Proportional Representation. By John R. Commons. Second edition, with Chapters on the Initiative, the Referendum, and Primary Elections; 12mo, pp. 389. Macmillan Co. \$1.25 net.

SCIENCE.

Clinical Psychiatry: A Text-Book for Students and Physicians. Abstracted and adapted from the seventh German edition of Kraepelin's "Lehrbuch der Psychiatrie" by A. Ross Diefendorf, M.D. New edition, revised and augmented; large 8vo, pp. 562. Macmillan Co. \$3.75 net.

The Major Symptoms of Hysteria: Fifteen Lectures Given in the Medical School of Harvard University. By Pierre Janet, M.D. 12mo, pp. 345. Macmillan Co. \$1.75 net.

Alcohol and the Human Body: An Introduction to the Study of the Subject. By Sir Victor Horsley and Mary D. Sturges, with a chapter by Arthur Newsholme. Illus., large 8vo, pp. 370. Macmillan Co. \$1.50 net.

REFERENCE BOOKS.

English Proverbs and Proverbial Phrases Collected from the Most Authentic Sources, Alphabetically Arranged and Annotated. By W. Carew Hazlitt. New edition; 12mo, gilt top, pp. 590. Charles Scribner's Sons. \$2.50 net.

Bibliography of Articles Relating to Holidays. By Robert Morrill McCurdy; revised and brought to date by Edith Margaret Coulter. 12mo, pp. 55. Boston: The Boston Book Co. Paper, 25 cts.

EDUCATION.

Fiftieth Anniversary Volume of the National Educational Association, 1867-1906. Large 8vo, pp. 949. Winona, Minn.: Published by the Association.

Index to the Publications of the National Educational Association for its First Fifty Years, 1867 to 1906. Compiled by Martha Furbur Nelson. Winona, Minn.: Published by the Association.

Report of the Commissioner of Education for the Year ending June 30, 1906. Vol. I., large 8vo, pp. 655. Washington: Government Printing Office.

Physiography. By Rollin D. Salisbury. Illus., 8vo, pp. 770. Henry Holt & Co. \$2.50 net.

A Text-Book in General Zoology. By Glenn W. Herrick. Illus., 12mo, pp. 286. American Book Co. \$1.50.

MISCELLANEOUS.

Roman Sculpture from Augustus to Constantine. By Mrs. Arthur Strong, LL.D. Illus., 8vo, gilt top, pp. 408. Charles Scribner's Sons. \$5. net.

Lectures on Humanism with Special Reference to its Bearings on Sociology. By J. S. Mackenzie. 12mo, pp. 243. "The Ethical Library." Macmillan Co. \$1.25 net.

The Collected Works of Henrik Ibsen. Copyright edition. Vol. X., Hedda Gabler, and The Master Builder; trans. by Edmund Gosse and William Archer, with Introductions by William Archer. 12mo, pp. 365. Charles Scribner's Sons. \$1. Wayneses the White Wolf. By William J. Long. Reprinted from "Northern Trails." Illus. in color, etc., 8vo, gilt top, pp. 172. Ginn & Co. \$1. net.

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